

## Museums as Disseminators of Niche Knowledge: Universality in Accessibility for All

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### Abstract

Accessibility has faced several challenges within audiovisual translation Studies and gained great opportunities for its establishment as a methodologically and theoretically well-founded discipline. Initially conceived as a set of services and practices that provides access to audiovisual media content for persons with sensory impairment, today accessibility can be viewed as a concept involving more and more universality thanks to its contribution to the dissemination of audiovisual products on the topic of marginalisation. Against this theoretical backdrop, accessibility is scrutinised from the perspective of aesthetics of migration and minorities within the field of the visual arts in museum settings. These aesthetic narrative forms act as modalities that encourage the diffusion of 'niche' knowledge, where processes of translation and interpretation provide access to all knowledge as counter discourse. Within this framework, the ways in which language is used can be considered the beginning of a type of 'local grammar' in English as lingua franca for interlingual translation and subtitling, both of which ensure access to knowledge for all citizens as a human rights principle and regardless of cultural and social differences. Accessibility is thus gaining momentum as an agent for the democratisation and transparency of information against media discourse distortions and oversimplifications.

**Key words:** media accessibility, counter information, access to niche knowledge, museum text types, the visual arts, accessibility as activism, universality in accessibility, interlingual museum translation, museum multilingual multimedia guide, migration and minorities.

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## 1. Introduction

As claimed in Pablo Romero-Fresco's study (2013), the last decades have seen an exponential growth in audiovisual translation (AVT) and accessibility services in Europe and all over the world. European countries, such as Spain, France, the UK and Italy, have undertaken important projects and initiatives (i.e., Spain, AENOR 2012; France, MFP 2012; UK, Ofcom 2016; Italy, ADLAB 2011–2014) that have contributed to increasing the interest in the inclusion of sensory impaired people within national and international cultural activities (Reviers, 2016). The creation of new legislation and accessibility guidelines has favoured the improvement of the quantity and quality of subtitling for the deaf and hard of hearing (SDH), and audio description (AD) for blind and partially sighted persons within media and artistic contexts, and also within creative frameworks, as far as the translation of foreign audio description scripts into source language (SL) scripts is concerned (Jankowska, 2015). Although media accessibility (MA) practices are still fragmented in numerous European countries (Reviers, 2016), there is a massive increase in attention to the rising awareness regarding accessibility as a result of collaborative exchanges between academia and the industry. Today, AD and SDH are considered as the most popular and common accessibility modes for the inclusion of sensory impaired persons. Thus, if, on the one hand, they remain the standard modes to access the media and arts (e.g., TV, cinema, museums, theatres, festivals, etc.) within AVT settings, on the other hand, a variant to AD and SDH as modes of accessibility relates to the concept of universal design that designates the degree to which public buildings and spaces can be accessed by people with disabilities (Díaz-Cintas, Orero, & Remael, 2007). Information and communication technology areas can also entail accessibility as the possibility for everyone to use and have access to technology, even though most attention is still predominantly given to users with disabilities (Díaz-Cintas, Orero, & Remael, 2007). Research into AD and SDH has thus confirmed their role as accessibility modes recognised within AVT, as well as their involvement with practices of translation as types of constrained translation (Mayoral, Dorothy, & Natividad, 1988) based on intersemiotic or intermodal translation transfers (Braun, 2008). The new millennium has welcomed accessibility as an AVT issue, and AVT modes and strategies as accessibility devices (Orero, 2005; Díaz-Cintas, Orero, & Remael, 2007; Díaz-Cintas, Matamala, & Neves, 2010; Remael, Orero, & Carroll, 2012; Bruti & Di Giovanni, 2012; Perego, 2012a, 2012b).

Accessibility entails diverse domains, all interested in providing services to citizens, especially sensory impaired persons. Nevertheless, in recent times, MA has embraced universal views that have extended the concept of access to all citizens and to social and political issues, while giving a crucial role to translation in its task of increasing and reinforcing universality for the most neglected social issues. Against this backdrop, translation, in its broad sense, which involves “the mediation of diffuse symbols, experiences, narratives and linguistic signs of varying lengths across modalities (words into image, lived experience into words), levels and varieties of language” (Baker, 2016, p. 7), is examined as a characterising concept in accessibility mechanisms. In other words, translation, by definition, goes hand in hand with accessibility. That accessibility is “a form of translation

and translation is a form of accessibility, uniting all population groups and ensuring that cultural events, in the broadest sense of the word, can be enjoyed by all” (Díaz-Cintas, Orero, & Remael, 2007, pp. 13–14), is a commonly accepted concept. Based on this fundamental belief, this study goes beyond the view of accessibility as limited to AD and SDH practices, and attempts to establish a conceptual link between accessibility and universality in relation to society and collectiveness. If accessibility is a form of translation, and translation is a type of accessibility device, then, it is the very significance of universality, which is rooted in the nature of translation, that makes it possible to extend the horizons of accessibility to the sphere of human rights (Greco, 2018). As a human rights concept, accessibility is open to any “social” user and to a variety of minorities – where the idea of minorities has implications within the spheres of sensory impairment, physical disability, social class, age, race, and language. In this regard, accessibility can be built, on the one hand, as a social potential that favours and stimulates knowledge dissemination, while assembling all citizens of the world (e.g., museums as spaces of social and multicultural encounters), and, on the other hand, as a universal concept in relation to its analogies with translation and interpreting processes as mechanisms of universal communication.

Going beyond the framework of the social model of disability, which recognises the consolidated significance of accessibility as the depositary of the needs for sensory impaired persons, motor, cognitive, and psychological disabilities, this study looks at accessibility as a service that gives access to niche knowledge, that is, a type of socially neglected content that can be and has to be “expanded to all potential audiences” (Di Giovanni, 2018) across diverse channels and forms (e.g., museums, the visual arts). By looking at niche knowledge as the whole of discursive forms on ontological truths which depict marginalised identities (Rizzo & Seago, 2018), I claim that accessibility involves universality as a concept that nourishes the dissemination of all types of knowledge for all citizens. This idea draws on Catalina Jiménez-Hurtado, Claudia Seibel and Silvia Soler Gallego’s studies on universal accessibility as a “powerful tool for facilitating access to knowledge” (2012, p. 1). In particular the diffusion of niche knowledge has acquired a significant role within the context of the arts and, in particular, through modes of translation as tools for museum accessibility, that is, “the ability to make any text using different codes or modes linguistically, cognitively and socially accessible to as many recipients as possible”, a principle which is, exactly, “inherent in the nature of translation” (2012, p. 2). Since the core of this investigation is the context of museums, access services to public and digital museum spaces concern the degree to which each individual/participant/user can, on the one hand, access physical environments (e.g., material or virtual) and, on the other hand, access the museum contents (to which attention is paid in this work), regardless of subjective abilities and personal interests.

Within the framework of Descriptive Translation Studies (DTS), which “correspond to a descriptive, empirical, interdisciplinary, target-oriented approach to the study of translation” (Rosa 2010/2016d, p. 1), this scrutiny is both a product- and target-oriented survey of Italian into English interlingual translations of catalogue texts and museum panels, and interlingual subtitles for digital museum videos. It is a product-oriented study, since its focus is on the comparative description of source texts

and their translations, and it is target-oriented, since it relies on the view of translations as “facts of target cultures” (Toury, 1995, p. 29). Target cultures are posited in a central dimension and are embedded within the reframing of accessibility entering the circuits of universal communication. On a theoretical level, this research aims at supporting the existing thesis that “accessibility” is not limited to the realm of individuals with sensory, motor, and cognitive impairments, but should also be used to address the access of minority social groups to knowledge and the society. At the same time, access is given to niche knowledge that contributes to the depiction of minority groups (e.g., migrants) who can eventually have the chance to acquire visibility.

By means of a corpus-based analysis, the main research question leading the study is descriptive and focuses on the features of interlingual museum translation and subtitling in the context of marginalisation, migration, and minorities. The second research question investigates whether the techniques observed in interlingual museum translation and subtitling in the context of marginalisation, migration, and minorities indicate that the translator(s) and subtitler(s) could have deliberately made the texts more accessible by using a simpler and clearer register, as far as museum text catalogues and wall text panels translation is concerned, and by transferring semantic content from the source language into the target one, as far as interlingual subtitling is concerned. Finally, a third research question, which is rooted in the idea that translations are “facts of target cultures”, interrogates whether the techniques observed in interlingual translations and subtitles in the context of marginalisation, migration, and minorities indicate that the translators and subtitlers could have deliberately made the issues of migration more visible as compared to the ST contents.

As declared by the International Council of Museums (ICOM), a leading international NGO museum organisation, a museum is a “non-profit, permanent institution in the service of society [...], which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM, online). Embedded in the context of aesthetics of marginalisation as part of the genre known as “aesthetics of subversion” (Mazzara, 2019), which refer to the depiction of migration issues in the wide artistic domain of the visual arts, a selection of bilingual museum panels and catalogue texts, and subtitles for digital museum videos has been made in order to identify them as spaces of re-narration of marginalised narratives which “speak out” and offer oppositional stories. In this sense, I look at the visual arts as instruments of accessibility that provide universal inclusion (e.g., the visual arts make niche knowledge accessible and give voice to minorities), thus, actively contributing to the spread of current stories of marginalisation through networked channels and public cultural spaces. In the context of museum exhibitions, websites and blogs, where niche knowledge is placed (the prime example being migration), interlingual translations for museum texts (i.e., catalogues and panels) and subtitles for audiovisual digital museums (i.e., subtitles for videos, interviews, and documentaries) are scrutinised as modes of universal accessibility able to reconfigure socio-political meanings in ways that depart from other representations in conventional media (e.g., the news bulletins). Accordingly, the translation of museum catalogues and panels into English,

and the English subtitling for museum videos, are viewed as political acts in which accessibility produces subversive counter information.

The first section of this study is dedicated to the relationship between universality and accessibility as a crucial assimilation for the construction of access practices within socio-political and cultural settings, where all citizens as human beings, and citizens of the world, have the right to take part in. In the second section, I argue that accessibility can be conceived as a space of activism and interventionism in its promotion of (audio)visual translation modalities for the spread of niche knowledge within the visual arts. In the central and final sections, I provide a corpus-based analysis centred on the qualitative study of selected interlingual translations and subtitles belonging to three diverse museum text types, which I place in the context of specialised exhibitions (i.e., marginalisation, migration, and minorities), where universal access is given to niche contents with the objective to disseminate socio-political narratives from non-hegemonic perspectives. Thus, the translated products are addressed to speakers of other languages, namely, people belonging to minority groups (e.g., non-native Italian speakers who live in Italy) and tourists. The final section, also the practical and comparative one, relies on the methodologies of Michael Halliday's Systemic Functional Linguistics (SFL) (1978, 2004) and Faber and Mairal Usón's approach to Lexical Semantic Analysis (LSA) within the framework of Lexical Grammar Model (LGM) (1999). The aim is, on the one hand, to explore how English as the dominant target language (TL) functions for the translation of specific niche fields and, on the other hand, which English semantic categories emerge in the transfer from Italian into English within the context of specific museum text types dealing with marginalisation, migration, and minorities. These methodologies have been applied to (a) the bilingual texts for the *Manifesta 12* catalogue (Palermo, 2018); (b) the bilingual museum panels for the museum exhibition *Towards the Museum of Trust and Dialogue for the Mediterranean – Lampedusa* (Lampedusa, 2016); and (c) the subtitles for museum multilingual multimedia guides for *eMMMMe – Porto M – Lampedusa* (Lampedusa, 2013-2014). The identification of the translation modes as instruments of accessibility has been carried out by taking into consideration Jiménez Hurtado, Seibel and Soler Gallego's (2012) taxonomy for the classification of target types and access modes for universal accessibility in the context of museums (i.e., this study investigates museums that are all set in Sicily).

## 2. Universality and Accessibility in the Visual Arts

Accessibility has for several years been a "legal and technical issue in various countries" in the attempt to guarantee persons with disabilities the possibility to have access to transport, facilities and culture. Accessibility has also become an important issue in the computer and telecommunications industries, the aim being "to optimise the user-friendliness of software, web sites and other applications" (Gambier, 2006, p. 4). Accessibility in the field of the distribution of audiovisual media has been relevant to serve the needs of user groups such as the deaf and blind persons. Today, the issue of accessibility has stopped being merely a question of supporting citizens

with special visual, auditory, motor and cognitive difficulties as too restrictive in light of the “digital divide [...] and the exclusion of certain sectors of society from access to information” (p. 4). Accessibility, in particular in the area of AVT, means that audiovisual services must be available to all users,

irrespective of issues such as where they live, their level of experience, their physical and mental capacity, or the configuration of their computer. Accessibility is not just an issue for the disabled: it does not only mean a barrier-free situation; it also means that services are available and that information is provided and easy to understand. (p. 4).

Nevertheless, accessibility, which is witnessing a surge of attention as an interdisciplinary research field, still remains a concept under scrutiny, open to different interpretations, ideas and resources and, the terminology itself, its practice and training, still require greater precision and demand for norms on national and international levels (Maszerowska, Matamala, Orero, & Reviers, 2014).

In recent research, significant importance has been given to accessibility as a human right (European Economic and Social Committee, 2014) of persons with disabilities and, more interestingly, “as a necessary instrument for the human rights of all, not only of persons with disabilities” (Greco, 2017, p. 94, my translation). The concept of accessibility for all, based on the idea that “all” is not limited to sensory impaired persons, but is extended to a variety of minorities in contemporary societies, relies on the belief that “accessibility is not a human right specifically concerned with persons with disabilities, but an instrument for the achievement, implementation and respect for human rights of all, above all of those people who are at risk of social exclusion” (p. 96, my translation). Since the Universal Declaration of Human Rights, the “human rights” concept has shaped “everyday language and culture, refashioning political rhetoric, and permeating literary works, movies, art and the media” (p. 1, my translation). The literature in the field demonstrates that accessibility has become a “strategic instrument in the agenda of many international actors for the achievement of some of the most pressing social priorities”, and has grown to such an extent that it is possible to talk about “accessibility studies”, in which the “shifts of accessibility” (Greco, 2018, p. 211) are the result of what can be referred to in terms of “accessibility revolution” (p. 210). The shift from an individualist perspective, where citizens are individuals who contribute to society improvement by performing work that is suitable for the individual’s physical features, to a universalist one, where citizens are first of all individuals who have the right to be an integral part of society regardless of their physical abilities, has indeed stimulated the growth of accessibility as a concept functioning and meaning equal opportunities for all at a societal level. Design for all, universal access and inclusive design are all different names of approaches that have largely described accessibility as a theoretical and practical system of application of principles and methods relating to social inclusivity, integration, equality and participation (Persson, Ahman, Arvei Yngling, & Gulliksen, 2015).

Against this backdrop, where light is shed upon accessibility as “more and more a priority and a widespread practice” (Di Giovanni, 2018, p. 189), the identification of the universalist account

of accessibility and its user-centred and proactive approaches (Greco, 2018, p. 211) testifies to the radical changes occurring in this research area, and also strengthens the relationship between universality and accessibility, where the universalist or holistic value implies that access is not limited to a specific group of people but concerns “*all human beings*” (p. 211). In this sense, universality and accessibility can be viewed as parallel concepts resulting in an achieved universal scope according to which accessibility is not something belonging exclusively to persons with disabilities. As already mentioned, universality also entails the sphere of accessibility in the computer-mediated dimension of knowledge, where universal access does no longer refer to computer-based applications for users with physical or cognitive disabilities, but embraces a universal vision of accessibility that regards society at large. For example, the numerous uploads of self-mediated narratives as digital videos and documentaries made accessible to a universal number of users, producers and consumers of computer-mediated knowledge are one of the responses to the universalist landscape in which accessibility offers universal services.

In the area of the visual arts, where greater emphasis is put on niche knowledge as counter discourse universally accessible through translation practices in English as the dominant language and means of global communication, universality goes beyond the well-established concept of MA as the set of services and devices used to provide access to audiovisual media content for people with sensory disabilities (Szarkowska, Krejtz, I., Krejtz, K., & Duchowski, 2013). It is still largely ignored that accessibility in its universalist approach represents a fertile terrain, where information on migration issues can circulate through the visual arts in opposition to anti-refugee media narratives, thus, effectively fostering a specific area in the human rights setting. In other words, MA “has been gradually pervading different aspects of our lives as well as a vast range of fields, giving rise to a plethora of fruitful new ideas, methods and models, and becoming an ever more key issue within a process that is reshaping the very fabric of society” (Greco, 2018, p. 206). Stories of migration provided by first-hand experiences and authentic narratives pervade different sectors of the cultural creative industries (i.e., the visual and performing arts, advertising, music, theatre and opera, festivals, etc.), both in digital and non-digital contexts, where participation, integration and description are the socially-engaged features of a new model of universal accessibility. “Social innovation” (Greco, 2018, p. 219) represents one of the leading processes that has taken place within accessibility mechanisms, while providing radical changes within its normative boundaries of epistemic and moral actions, where inclusion and intervention contribute to the spread and promotion of “social justice and epistemic justice” (p. 219).

In the artistic cases under scrutiny, accessibility has broadened its role as a service and practice for the transmission of meanings belonging to neglected areas in media cultures, and has called for the participation of a wider global audience, often disinformed or disinterested in learning about narratives on minorities confined to forms of niche knowledge. In this sense, accessibility can be said to be universal and to offer a service to ghettoised people, who can eventually have a voice and give public access to their stories. Accessibility is thus an open resource supporting the spread of underestimated information and social interaction of sensory-impaired persons and a universal

audience (e.g., immigrants, speakers of other languages). To some extent, it is transformed into a “positive, reversed trend not only for special audiences but an asset for all” (Di Giovanni, 2018, p. 189), through which any sort of information is made explicit. As already briefly stated in the introductory section, MA acts through (audio)visual translation, which is the field where it has grown as a discipline (Díaz-Cintas, 2007; Orero & Matamala, 2007) and, in particular, within the context of the cultural creative industries (i.e., public and (digital) museums), where participation and activism (e.g., websites and blogs, videos and documentaries are crowdfunded by citizens and subtitled by activist translators) transform citizens into financial supporters, artists into project creators and the migrants into the actors of their first-hand narratives in which untraditional content is made accessible and information is freely expressed.

This type of accessibility involves meaning-making processes in terms of production, consumption and reception of knowledge which can potentially empower the public with new “social” lens through which facts can be seen and understood differently. Interestingly, the dialogue between accessibility and social narratives within the space of the cultural creative industries is rooted in Greco’s belief according to which accessibility “has the potential to impact on a number of human rights for all individuals. For example, it affects the quality of life of the elderly, migrants and linguistic minorities, serving to grant access to culture, information and communication” (2016, p. 12). Narratives of migration, stories of marginalised subjectivities, among whom the disabled, homosexuals, political refugees, victims of the Second War World, and many others, have recently become accessible through the participative contribution of the visual and performing arts and the use of audiovisual translation modes in accessibility services. In their construction and depiction of minority experiences, the visual arts, in particular, exploit accessibility resources. In fact, the idea of accessibility within the arts is twofold: on the one hand, it involves the spread of niche knowledge and, on the other, it regards the diffusion of access practices addressed not only to the blind and visually impaired persons, or to the deaf and hard-of-hearing persons, but to any kind of minority group and individual, and to any kind of audience. This implies that accessibility is interpreted and described as the potential universal quality of being easily reached, entered, or used by people who have a disability of any sort, physical, material and geographical, and as the quality of giving universal access to any type of knowledge and information. In a way, accessibility is reflected in “the globalising digital world and technologies that are recontextualising many individual and collective social practices in relation to minority, minor, lesser-used and endangered language communities” (Folaron, 2015, p. 16).

Within the field of the visual arts, museums play the role of agents of social inclusion and cultural exchange, and their function is thus not limited to the acts of collecting, exhibiting and interpreting cultural heritage. The museum spaces that have as their primary focus the dissemination of narratives which deal with issues of race, unrepresented ethnic populations (e.g., immigrants), occupationally subordinated groups (e.g., women, black people), socially isolated individuals or economically depressed persons (e.g., unemployed, poor and old people), people discriminated for their sexual orientation, physical disability, mental health, physical diversities, and political perspectives,

are the museum settings where universal accessibility is rooted. The language that is adopted in these museum text types plays a strategic role in the development of discursive practices of inclusion, tolerance, social equality and, consequently, in pursuing ethical objectives, and the textualising processes that favour inclusiveness as a universal right rely on the linguistic potential of museum discourse in its relationship with human rights discourse. In fact, the construction of messages and discourses through language is paramount in the construction of inclusiveness and relevant social functions and, in this sense, it goes without saying that any translation activity is central within the space of accessibility that is created for the transmission of stories of marginalisation.

The universalist shift in accessibility has contributed to the broadening of interest in marginalised communities other than sensory impaired persons, and to increasing importance of the concrete experiences of artists and minorities who, as activists, act to spread narratives by means of translation in the visual arts setting. Indeed, more and more activists have mobilised and fought to counteract the media through networks of solidarity that crowdsource artistic interventions, while taking advantage of accessible services, such as translation, interpreting, subtitling and other forms of mediation, in order to bring inaccessible information and knowledge to the core of the political arena. Being conceptualised through new lens, accessibility in the context of the arts can be repositioned as a depository of “solidary activist communities” (Baker, 2016, p. 1) and viewed, to borrow Philip Rizk’s words, as the space of solidarity, where one can connect, communicate and translate in “more ways than just verbal translation” (Rizk, 2013, p. 237), with the intention of building “international solidarity networks that are nonetheless firmly rooted in the granular struggle of a particular place” (Selim, 2016, p. 84).

In this context, knowledge is offered against media barriers that both hinder disabled people’s autonomy and prevent the general public from being familiar with socio-cultural issues expressed through ontological narratives in the visual arts. Universal accessibility thus involves the inclusion of content in national and international cultural platforms, and the growing awareness that different groups and individuals in society exist, not only in terms of disability, but also in terms of age (e.g., children, young generations, elderly people), socio-economic background and culture, ethnic origins (e.g., the new generations of immigrants), intercultural and interlingual differences (e.g., dialects, slang, ELF). As remarked in the studies of Jiménez Hurtado, Seibel and Soler Gallego, “this awareness has encouraged the promotion of social policies committed to guaranteeing accessibility for all individuals” (2012, p. 2). Advances in universal access to any kind of knowledge coincide with the political role given to audiovisual collections, which are exhibited and displayed as agents for social inclusion, activism and for the democratisation of knowledge.

In the light of this, universality in accessibility epitomises discursive and non-discursive interventions which are made possible through a variety of accessible forms in public domains (e.g., outdoor and indoor installations, museum exhibitions, street art, documentaries) and within digital networked frameworks as competitive socio-cultural and political spaces. In these spaces,

niche contents in the shape of narratives, testimonies, ontological and public stories, paintings, visuals, etc. are meant to reverse commonly accepted views, often stereotyped, oversimplified, and manipulated, where minorities are recognised as aliens and masses, rather than individuals with their own rights, collective voices, and individual voices. Accessibility is finally viewed in opposition to the dangerous and outrageous role generated by the media gaze that relies on the reiteration of conventional formulaic expressions that are considered full of integrity, which benefit from institutionalised recognition. Accessibility turns out to be an active instrument which opens the dialogue with neglected topics by making the contents themselves accessible through accessible documentaries, accessible installations and exhibitions, accessible displays and videos in digital and non-digital museums. As Greco (2016) points out, MA, in relation to human rights, acts as a driving force for social change in relation to the fact that accessibility has potentially and intrinsically the capability to be turned into an instrument for change. By embracing the universalist perspective on MA as including persons with and without disabilities, MA can be employed as “a proactive principle for achieving human rights” (p. 23), thus, involving social, cultural and political cohesion and transparency, as well the promotion of education and literacy. This makes accessibility “inclusive and empathetic, as it makes everyone (whether or not they have disabilities) share the same need for accessing original content” (p. 10).

### **3. Activism in Accessible Museums: Translation(s)**

In today’s technological and digital society and dynamic environment, where human exchanges are more audiovisual than ever before, the transmission of content information through the combination of audio and visual components has had an enormous reach, while changing the media’s traditional role in the way in which information is transmitted and in the type of message that is delivered. It goes without saying that the recent advances in technology and digitalisation have favoured the burgeoning of audiovisual communication, which has expanded and flourished while catering for the needs of a general public and a wider audience including sensory impaired persons, as already remarked in the previous sections. As a matter of fact, inclusion for all in the form of access to audiovisual media has become “an important debate in many countries around the globe, featuring prominently in legislation, academic exchange and broadcasters’ output” (Díaz-Cintas & Nikolić, 2018, p. 2).

Within interactive and multimodal communicative settings, the arts have been transformed into platforms for the promotion of inclusion and social integration, thus, offering universal access to knowledge. The art world has become the playground for universal accessibility and has overcome the mass media’s limits and boundaries in the spread of products and narratives on unspoken topics, while encouraging inclusion for all. This has permitted the establishment of a permanent dialogue between minorities/marginalised communities and the visual arts, having at their core accessibility as the quality of the audiovisual space that is made accessible to all, and that gives access to counter information. The arts have turned out to be interactive social agents, ultimately leading to inclusion

and universal accessibility. As one of the most accessible artistic spaces, to put it in Jiménez Hurtado and Soler Gallego's terms, museum accessibility based on translation and interpreting has contributed to "the creation of a truly universal knowledge society" (2015, p. 278). The dissemination of niche narratives in the context of the museums under scrutiny takes place through (a) audiovisual translation modes and (b) interlingual translation. Among the modes in the field of AVT for museums are audio descriptions for the blind and subtitling for the deaf, voice narration of panels, multimedia guides, multilingual multimedia guides (with subtitles), tactile and oral descriptions for visually-impaired and deaf and hard-of-hearing people. Other forms of translation include interlingual textual translation and textual adaptation, the choice between which depends on the target audience. Both types can be applied to labels and panels, catalogues and leaflets for speakers of other languages.

These intersemiotic and interlingual translation procedures make accessibility a space of "anti-establishment initiatives, and specific issues that exceed national and social boundaries" (Baker, 2019, p. 453), a space for activism (p. 453), potentially meant to subvert political establishment and the cultural forms it supports. Cases in point are the multilingual multimedia guide for *Porto M* (i.e., a proper video) and the interlingual translations for *Towards the Museum of Trust and Dialogue* and *Manifesta 12*, which can be looked at as forms of activism providing universal access to knowledge. Museum studies scholars seem to agree that museums are institutions created for the dissemination of knowledge and culture in the broadest sense, considering that the activities carried out by museums aim to make collections understandable to society and accessible to all. In this sense, accessibility is used in the broadest sense of the word. Museums have evolved and are no more perceived as "mere repositories of valuable objects that are studied by experts and visited by the upper levels of society. Museums have become places for social and cultural encounter and interaction" (Jiménez Hurtado & Soler Gallego, 2015, p. 280) and have been transformed into collaborative instruments "at the service of society and of all the cultural groups that compose it" (p. 280). The museums taken into account in this study are interactive, bilingual, multimodal and informative. In these museums, panels and labels, audiovisual texts, audio texts, images, paintings and displayed material objects, make contents, people and objects accessible through translation as the principle instrument of communication and knowledge dissemination.

Accessibility as a means of activism therefore does refer to the spheres of social activism, cultural activism, art activism and aesthetic activism – all terms that tend to highlight how artistic audiovisual initiatives can "challenge or undermine some aspects of the political establishment and/or the corporate culture that underpins it" (Buser & Arthurs, 2013, p. 2). Accessibility as cultural activism and activist intervention develops and stimulates the production of audiovisual artistic products which aim to challenge and stimulate "dominant interpretations and constructions of the world while presenting alternative socio-political and spatial imaginaries" (p. 2). The activist attitude shared by artists, citizens, linguists, and entire online communities, has posed accessibility as a challenge to mainstream values across diverse fields – political, economic, cultural, institutional, and socio-linguistic –, and audiovisual translation at the centre of all types of projects that support political

and aesthetic forms of intervention. Accessibility through activist modalities encourages the promotion of social counter narratives and relies on the power of translation and subtitling as the most challenging instruments for stimulating communication and dialogue across diverse platforms and media genres. In line with Luis Pérez González's concept of AVT as an "interventionist practice" (2014), accessibility can be looked at as an activist and interventionist practice that challenges traditional pre-arranged political and cultural orders. This process involves "[questioning] the current operation of global culture industries by providing a new model of content distribution and its organisation based on consumers' voluntary work" (Lee, 2011, p. 1132), and also "[challenging] the established global order by encouraging subtitlers to experiment with and develop innovative subtitling strategies that undermine restrictive conventions imposed by the industry" (Pérez González, 2013, p. 10). In this respect, activism in translation studies and, in particular, in the context of AVT, breaks down barriers in the media marketplace and makes unordinary knowledge accessible through collaborative modes. From this perspective, audiovisual translation products and translated museum panels as examples of accessible art forms give access to knowledge and are instrumental in enabling cultural participation and collaboration "to challenge the corporate and political order" (Baker, 2019, p. 459).

Accessibility of diverse types of content to a variety of visitors (i.e., sensory impaired people, the general public, tourists) strengthens its functional, active and political role in modern societies as the promoter and "[disseminator] of all types of cultures" (Jiménez-Hurtado, Seibel, & Soler Gallego, 2012, p. 4). As shown in the next sections, the museum exhibits taken into account in this study, are conceptually built for social purposes, convey units of meanings, and are spaces of communication and knowledge transmission (Santacana & Serrat Antolí, 2005). *Manifesta 12*, *Towards the Museum of Trust and Dialogue* and *Porto M* are interactive multimodal communicative contexts, where meanings transmit knowledge according to a textual macro-level (i.e., exhibitions/audiovisual products as genres) and to a textual micro-level (i.e., exhibitions, installations and audiovisual products in their relationship as specific text types that aim to fulfil contextually- and historically-related functions). Both levels are connected by the specific situational macro-context that is provided by the information transmitted through the accessible museums and artistic contexts. The interaction between the two levels, the macro and micro, influences the level of social discourse and stimulates the audience's responses in terms of raising cultural awareness. Against the Sicilian cultural backdrop, attention is paid to translation in its broad sense as a dynamic, collaborative and adaptable resource to the specific situational settings. Thus, translation and accessibility are turned into one single model of knowledge transmission within audiovisual and visual products addressed to both sensory-impaired people and foreign users or participants. As already stated, recent developments in MA (Greco, 2016) have testified to wider universalist descriptions as necessary requirements not only for persons with sensory impairments, but also for other types of participants who want to get involved in the socio-cultural activities within the European Union (Romero-Fresco, 2019). In particular, according to the latest international reports on subtitling, it is proved that this AVT practice is adopted by a heterogeneous target

for different reasons: deaf and hard-of-hearing people, persons having cognitive disabilities and linguistic problems, people who want to watch a movie in a foreign language, people who have difficulties in hearing the content due to environmental conditions (e.g., noisy contexts) or who have a certain type of hearing loss, people who cannot make use of the sound because it could be inappropriate in the context where they are (e.g., libraries, on a plane) (Romero-Fresco, 2019).

#### 4. Corpus and Methodology

The corpus collected is made of interlingual translations of catalogue texts and wall panels, and of subtitles for multimedia guides created for temporary and permanent museum installations and exhibitions held in Sicily between 2013 and 2019. The methodological approaches applied to the museum text types under scrutiny draw upon Halliday-Ravelli's SFL applied to museum communicative frameworks and upon Faber and Mairal Usón's (1999) lexico-semantic model. The target texts (TTs) are considered types of marginalised narratives produced for the *Manifesta 12* event (Palermo, 2018), for the temporary museum exhibition *Towards the Museum of Trust and Dialogue* (Lampedusa, 2016) and for *Porto M* (2013-2014) as the only Lampedusa permanent museum on migration. The selected TTs are part of a large comparable corpus (which is not the focus of the present study as a whole), whose grammatical and lexico-semantic categories are specifically concerned with the representation of stories of marginalisation.

##### 4.1. General Overview

This analysis provides a qualitative study of linguistic and thematic peculiarities contained in the selected TTs, which allow them to be categorised as sample cases (in a limited portion of the corpus) for each museum setting taken into account. This signifies that the selection of the TTs functioning as interlingual written translations and subtitles employed for comparative purposes has taken place according to linguistic features that entail the lexical component, syntactic structures and textual features which have made the translated narratives under scrutiny more accessible for the general public (who are familiar with the English language), and which can be used as samples of best practices. In fact, the selection of the TTs and subtitles in the selected subcorpus has been determined by (a) lexical, (b) syntactic and (c) textual features. The following chosen English texts are characterised by (a) a high number of terms specifically concerned with the field of marginalisation, migration and minorities (i.e., *sea, exchange, peoples, accompanying, narratives, victims, memory, desert, country, authentic, strangers, welcoming, images, drawings, refugees, floating*), (b) cases of lexical density that if, on the one hand, encourages redundancy, on the other, makes the TTs lexically productive (i.e., the repetition of content words such as *participatory, participating, monitored, controlled, sea, refugees, floating, drawings, narratives, etc.*), (c) the abundant use of verbalisations, passive and active structures, transitive and intransitive forms and, in particular, of relative clauses introduced by the relative pronoun *who* which provides explicitness and directness to message transfers (i.e., *attempts to create, is monitored and controlled,*

who are also controlled and guided, who died, shipwreck occurred, which is imposed in Eritrea, who were kept in detention and tortured, [...] over the years are exhibited, one takes), (d) the use of anaphoric and cataphoric systems of referencing that increase textual cohesion, and (d) the adoption of thematic sequences. In this sense, the selected TTs demonstrate that any pragmatic value is made directly accessible to the public through the dominance of verb phrases rather than by means of indirect constructions reinforced by noun phrases. Furthermore, the tendency to verbalisation in opposition to nominalisation gives emphasis on the explicit authorial voice in the translated texts, and makes the target products types of ontological discourse genres, not categorisable within the general label of “specialised discourse”, in which, on the contrary, nouns are commonly used instead of verbs to convey concepts relating to actions or processes (what in SFL is referred to as grammatical metaphor).

#### **4.2. Manifesta 12, Towards the Museum of Trust and Dialogue for the Mediterranean, eMMMMe – Porto M – Lampedusa**

The first museum product taken into account is *Manifesta 12* and its bilingual catalogue. *Manifesta* is Europe’s premier itinerant biennial exhibition of contemporary art. Being nomadic by definition, it changes its location every two years. Last year it took place in Palermo as the *Manifesta 12* edition. It “purposely strives to keep its distance from what are often seen as the dominant centres of artistic production, instead seeking fresh and fertile terrain for the mapping of a new cultural topography” (*Manifesta 12*, 2018). Its main focus is promoting innovation and reflecting on “emerging developments in contemporary art, set within a European context” (*Manifesta 12*, 2018). In doing so, *Manifesta* proposes forms of artistic expression that are connected with the needs of the host city. It is open to local, national and international audiences. The Palermo edition was particularly significant, since it was embedded in the context of coexistence and interaction, which is symbolised by the Sicilian space of reception, arrivals and cultural mixture. While exploring the prevailing historical and cultural identity of its temporary home, *Manifesta* maps out a new cultural topography featuring the work of local and international artists and architects. It provides the accessibility of a variety of information, which would never be commonly spread across mainstream platforms.

The *Manifesta* content is, thus, by definition, a type of counter discourse, and is diffused through video installations, performances, sculptures, depicting borders, migrations, postcolonial bodies, military experiments, farmers, drowning worlds, scenes of exchange, and collectives. In particular, *Manifesta 12* attracted 206,456 individual visits to the numerous exhibitions and installations, all as bilingual events (*Manifesta 12*, 2018). Furthermore, information about collateral events was collected in a bilingual catalogue that was created to guarantee access to these numerous events that were marginal compared to the rest of the artistic projects. This catalogue reports seventy-one collateral events running parallel to the *Manifesta 12* biennial events. Each of the 71 TTs featured in the catalogue comprises 10 descriptive passages organised under 10 headings. These include

the following areas: Opening; Duration; Open; Entrance; Address; Website; Social; Artist(s), Organiser(s), and Venue. All the bilingual catalogued texts (in Italian and English) are interdisciplinary and intercultural, have thematic and structural affinities, and regard both local and international communities.

In this study, attention is given to the description of the artistic performance *Enough about You* by Einat Amir (2018 [2016]). *Enough about You*, promoted by TRIAD (*Towards Regional Integration of Artistic Development*, London), is a project which gives access to the experiences occurring in significant participatory performances inspired by contemporary social topics, such as coexistence, interaction, dialogue, and respect. The project of the Israeli artist is an experiment based on the creation of interactions that blend the notions of authenticity and fabrication. Within the context of marginalisation and minorities, *Enough about You* depicts emotions in conflict laboratories as psychological experiments and participatory performances meaning to increase collaboration.

The second example is the exhibition *Towards the Museum of Trust and Dialogue for the Mediterranean*. It was a non-permanent exhibition and installation opened on the island of Lampedusa on June 3, 2016. On the website, it is declared: “Today more than ever it is important to understand the nature and dynamics of migration” (*Towards the Museum of Trust and Dialogue*, online). The museum exhibition aimed to exploit the arts in order to approach directly and empathetically the delicate and complex topic of migration, while reflecting on “the fragility and vulnerability, the strength and courage of those who leave their homes and set off in search of a better future” (*Towards the Museum of Trust and Dialogue*, online). It made available a variety of unedited documents and made visible the remaining personal belongings and everyday objects carried by the migrants. Narratives of individuals and collective voices were catalogued and displayed. Among these: drawings by Adal, an Eritrean refugee who depicted the torture in his home country; dead bodies of people found on the 2013 shipwrecks; personal items belonging to 52 people who died of asphyxiation in the hold of a boat; drawings of a Syrian girl, Sheradaze, elaborated in the camp of refugees in Idomeni. The museum exhibition also housed the “Wreck Room”, where visitors were offered a new multimedia itinerary of images and sounds where they could imagine and feel what the migrants experienced during sea crossings. Bilingual museum panels put emphasis on the migrants’ experiences and gave access to their stories from an individual perspective.

The last case that demonstrates how museums can provide access to topics on minorities and marginalisation is offered by *Porto M*, its exhibits and multilingual multimedia guide. *Porto M* is a permanent anti-institutional social museum located on the island of Lampedusa and created by the Askavusa Collective in 2013, where counter information is made explicit through language, visuals, and material objects. It aims to challenge mainstream institutions by producing counter narratives that depict the lives of the migrants before and after their passage across the Mediterranean Sea. The museum is chiefly conceived as an anti-museum, a non-standard

museum, containing no labels or panels, where the display of everyday objects represents migrants' material culture, which is rendered all the more immediate because of the routine nature of the items. In this type of museum, "museum translation", also viewed as the accessibility of first-hand experiences and authentic knowledge, is offered through multimedia guide tours, adapted guided tours and multilingual multimedia guides. The website of *Porto M* contains a blog page where a multilingual multimedia guide is uploaded as a short documentary or video, where the display of objects in combination with the narrating voice (also physically present), is a voluntary act of political intervention in the lives of marginalised people.

### 4.3. Methodology

Jiménez Hurtado, Seibel and Soler Gallego provide a taxonomy for the classification of target types and accessibility modes for universal accessibility in museums. As remarked in their study, where emphasis is put on translation and interpreting as accessibility tools of museum spaces, accessibility is offered to all types of audience through diverse modes of access. Table 1 only includes the audience types and modes of translation that are present in the subcorpus under scrutiny and takes into consideration Jiménez Hurtado, Seibel and Soler Gallego's "classification of museum accessibility resources according to visitor profile". This classification includes: "Children", "Teenagers", "Teachers and Students", "Families", "Speakers of other languages", "Visually-impaired people", "General (adults)", "Hearing-impaired people", "Mentally or intellectually disabled people", "Physically disabled people" (2012, pp. 4–5).

As already mentioned, the data selected are addressed to a general public (adults) and speakers of other languages (e.g., chiefly tourists, speakers of English as a second language or English as a lingua franca, immigrants), and access to information is given through auditory-visual and verbal-written channels (i.e., multilingual multimedia guides with subtitles) and the visual-verbal-written channel (i.e., interlingual translations). The type "Multilingual gallery printed texts (exhibit labels, text panels, gallery guides, text catalogues, educational materials)" has been added in bold to Table 1 and addresses speakers of other languages. The focus is on how niche knowledge is transmitted by making use of different modes and to what extent content dissemination changes according to the target language used.

Table 1.

*Modes of Universal Accessibility Adapted from Jiménez-Hurtado, Seibel, & Soler Gallego (2012, p. 45)*

General (adults)	Speakers of other languages
Multimedia guide: images, audio, video	Multilingual multimedia guide
Audio guide adapted to different tour durations and contents	Multilingual audio guide
Self-guided tour adapted to different tour durations and contents	Multilingual website and/or information leaflet
Guided tour adapted to different durations and contents	<b>Multilingual gallery printed texts (exhibit labels, text panels, gallery guides, text catalogues, educational materials)</b>
Online collection	
Online virtual tour	
Online multimedia resources: podcast, video, audio	

The comparative analysis of the Italian texts (both audiovisual and visual-textual) and English ones (i.e., selected text catalogues and wall text panels, and subtitles produced for niche content-oriented museum types) draws on SFL and LSA methodological models. Systemic Functional Linguistics has been applied to the printed written translations for the *Manifesta 12* catalogue. These have been used as a Translation Quality Assessment (TQA) model, where the three metafunction levels (i.e., ideational-representational, interpersonal-organisational, textual-interactional) have all been represented and analysed in order to offer an overall appreciation of the modalities by means of which SFL functions within translating contexts. Instead, the Lexical Semantic Analysis has been applied to the wall text panels for *Towards the Museum of Trust and Dialogue for the Mediterranean*, and to the subtitles for *Porto M* in order to demonstrate how and to what extent process types (i.e., verbal structures), which have been classified and identified at the level of SFL's ideational-representational metafunction model, can intervene to the activation of cognitive categories which, somehow, influence the reader-viewer's perception of texts and subtitles. On the one hand, SFL is useful to evaluate the quality of English in the translations as products which, in DTS, imply the description of individual translations or several translations of the same text. These translations are embedded in the target context (i.e., the context of target readers), and have a function, which is deconstructed by SFL as a method of TQA by means of which language is used to express social reality (i.e., contents are disseminated through the choice of certain words rather than others and selected from a lexical container at our disposal and, finally, combined together according to syntactic and textual criteria that speakers deliberately decide to use). On the other hand, LSA is useful for the identification of the prevailing processes (i.e., verb phrases) within a consciously selected syntactic structure in which each verb stimulates determinate cognitive areas. This permits us to discover what areas of experiences are activated in the viewer's or reader's

receptive contexts, and how affectivity is stimulated by means of language as social reality. LSA from the perspective of Faber and Mairal Usón's (1999) classification of lexical domains appraises the cognitive categories activated through the process of verb selection. Types of conceptual categories are thus activated by the most representative verbs that are present in the discursive forms used in wall text panels and subtitles for museums.

In this context, Halliday's SFL and Faber and Mairal Usón's lexico-semantic model have been applied to the subcorpus by relying on the concept of functional language, where the notions of "systemic" and "functional" are used to serve the application of a TQA model and the recognition of the semantic function of verbs and their lexical density for the production/creation of texts and visuals. The combination of the two methods aims to propose a rethinking of the relationship between the source and target texts in the context of museum translation, and the relationship between video transcripts and their subtitles, both aiming to provide access to counter information in museum environments, digital and non-digital.

Grammar in SFL refers to the resources used for creating meanings by means of wordings. The occurrence of language elements creates various interpretations according to three metafunctions: ideational (field), interpersonal (tenor) and textual (mode). Within this framework, functional language is a complex and dynamic semiotic system that is organised in four interrelated strata: semantics, lexicogrammar, phonology and phonetics. The focus is here on the first two strata, which relate to the experience of reality and how this experience is worded. Vocabulary (the conscious selection of lexis) and grammar (the deliberate use of certain structures instead of others) are not two distinct poles of the language system but part of a single continuum called lexicogrammar. The use of language for the construal of the experiential and interpersonal relationships (i.e., ontological narratives) transforms them into meanings which, in their turn, are put into words. Therefore, the notion of "function" in the context of SFL refers to the notion of a purposeful use that aims to achieve materialised goals. How language is used to make unheard stories of marginalisation accessible is discovered through SFL, which represents a TQA model for comparing and understanding the modalities of language use for the production of bilingual artistic panels and subtitles for the transmission of niche knowledge. In particular, at the level of the TQA model, the investigation is based on how SL metafunctions (experiential, interpersonal and textual) have been rendered in the TL ones, and whether variations have occurred on the basis of TL cultural needs. The semantic classifications of verbs as conceptual categories on which clauses depend are connected with the identification of processes as components in the experiential metafunction, where the selection of words to express meanings is essential to the type of message and the modalities by means of which a certain message is conveyed. In the SFL analysis, the main focus is on verbal structures, since the meanings of a sentence and the text that sentences form are arranged and patterned around verbs. Verbs are thus the most important categories for meaning production and transmission.

In the LSA method, here based on a parallelism with SFL, the belonging of a verb to a lexical domain is meaningful in relation to its semantic segmentation. In their scrutiny of 12,000 English verbs in a certain number of monolingual dictionaries, Faber and Mairal Usón (1999) pinpoint the following semantic verbal types: “be/happen”, “become”, “have”, “say”, “feel”, “do/make”, “know/think”, “move (go/come)”, “see/hear/taste/smell/touch”, “use”. This classification shares common features with Halliday’s system of transitivity and, in particular, in relation to the ideational metafunction and verb classification according to material, mental, relational, existential, behavioural and verbal processes. Faber and Mairal Usón’s identification of lexical domains consists of the following categories: EXISTENCE, CHANGE, POSSESSION, SPEECH, EMOTION, ACTION, COGNITION, MOVEMENT, PHYSICAL PERCEPTION, and MANIPULATION (p. 88). This implies that the selection of a specific lexical element is meant to satisfy specific semantic areas. The semantic classification is useful for two reasons. On the one hand, it helps classify verbs according to the lexical domain they belong to (e.g., migration, marginalisation) and, therefore, to relate these verbs to the same generic term, since they are members in the same lexical domain despite the fact that they may encode meanings from different perspectives (i.e., *escape*, *run*, *get away* [Action/Movement]). On the other hand, the lexical domain of a verb drives its argument structure, and the verbs belonging to the same lexical domain share the same structure of action. Verbs are categorised according to the selection of each superordinate within the subcorpus by means of which it is possible to decipher lexical density, and to evaluate how metafunctions are rendered within the lexico-grammatical system to address issues of translation quality and language use in specialist contexts (i.e., migration). Verbs are considered on the basis of their frequency in the texts, subsequently gathered according to the lexical domain in order to understand which superordinate dominates in the subcorpus. In other words, clauses have meanings built around verbs and every lexical field is defined according to its superordinate (Faber & Mairal Usón, 1999).

## 5. Analysis

By moving from the consideration that museums are institutions and cultural spaces meant to disseminate knowledge and culture in the broadest sense, it is possible to argue that it is fundamental in museum activities that collections are made understandable to society and its visitors in general. In order to make museum information knowable and understandable, it has to be accessible. Accessibility of niche information responds to the expectations of the target audience of migrant narratives, where linguistic and discursive features follow an established set of conventions (e.g., more nominalisations in Italian vs. verbalisations in English). The use of bilingual catalogues and panels, and subtitles for multilingual multimedia guides for the diffusion of niche knowledge, opens up new horizons of accessibility, not limited to local visitors, but extended to speakers of other languages. In the cases in point, English is the dominant language used for communicative reasons. In fact, the museum texts of the subcorpus, namely, catalogues, panels and subtitles, are types of “communicative events” which are hosted in multidisciplinary, multimodal, multilingual

and multifunctional museum settings (Jiménez Hurtado & Soler Gallego, 2015, pp. 280–281). In this communicative context, interactional processes (e.g., comments can be written and left in a room meant to welcome audiences’ feedback, and “likes” and “dislikes” can be posted, also adding comments, in websites and blogs) make accessibility more participative, and not limited to the reading of translated museum panels and subtitled videos.

According to Kavanagh’s studies (1991), a model of communication that may encourage conversational interaction with museum visitors requires that the layout and style of exhibit labels and panel texts take into account the conversational aspect of language use. This signifies that the exhibit texts should be rather informal (e.g., the use of the personal pronoun *you* is suggested, when it is possible, sentences are expected to be simplified and shortened in order to form more than one sentence if punctuation makes the reading less fluid: colons, for instance, make the sentence more difficult to follow). In brief, museum curators and translators have to have the audience in mind and be aware that the choice and combination of words are crucial to the transmission of textual meanings. Furthermore (audiovisual) translation scholars have recently begun cooperating with museum curators in order to make exhibitions accessible in the broadest sense of the word. According to Jiménez Hurtado and Soler Gallego’s classification of accessible translation and interpreting modalities in museum contexts, as shown in Table 2, situational contexts of art dissemination can be accessible through a variety of modes and involve different source text genres:

Table 2.

*Classification of Accessible Translation and Interpreting Adapted from Jiménez Hurtado & Soler Gallego (2015, p. 279)*

Accessible	Translation and Interpreting
	AD
	SDH / Standard Subtitling
	Sign Language Interpreting (SLI)
	Textual Adaptation/ <b>Interlingual Translation</b>
	Respeaking
	<b>Visual arts</b> (painting, sculpture, <b>installation/exhibition</b> , film, <b>video</b> )
	Performing arts (theatre, dance, opera, music)
Source Text Types	Audiovisual programmes
	Architecture
	Natural site
	Video games

The selected museum panels, text catalogues and subtitles for multilingual multimedia guides, according to the classification above (Jiménez Hurtado & Soler Gallego, 2015), belong to the category

of visual arts (i.e., this type has been added to the classification in Table 2 for the purpose of this analysis), whereas the modes used to make ST types accessible are standard subtitling (i.e., it is used to refer to “subtitling for recipients without a hearing impairment”) and interlingual translation (i.e., it is added to the classification in Table 2 and used to refer to “translating for recipients of bilingual wall text panels and text catalogues).

### 5. 1. Manifesta 12 – “Enough about You”

In *Manifesta 12*, in the case of which we focus on its bilingual catalogue, the study aims to trace the similarities and deviances within ST-TT pairs (Italian-English) and specifically draws on Louise J. Ravelli’s (2006) analysis of museum language according to Halliday’s SFL. In accordance with Halliday’s SFL model, Ravelli identifies three metafunctions of language for the production of meanings in museum texts: the representational meaning, which concerns how we engage with, understand and refer to the world we experience (Halliday’s ideational metafunction); the interactional meaning, which concerns the roles, the relation, and the attitude of text producers and receivers (Halliday’s interpersonal metafunction); and the organisational meaning, concerning how texts are shaped and structured to convey the previous two meanings (Halliday’s textual metafunction). The identification of each metafunction and its features leads to the development of a TQA model for museum texts, as remarked in Jiang’s studies (2010), which is based on how target readers perceive translated products. There are no absolute standards that measure translation quality unless appropriateness, which is a function given by different socio-cultural contexts, and which depends on the adaptation to each text type and the target readers’ expectations. TQA is thus based on the evaluation of whether a ST is relayed in the TT, and if the ST is relayed appropriately. The identification of deviances and similarities between STs, TTs and similar text types takes place on the basis of the first-order meanings belonging to the system of language as conceived in Halliday’s terms: the representational meaning is expressed by the participants, processes and circumstances in the clause; the interactional meaning is explicated through specific speech functions, tone of voice, pronouns of address, mood and modality; and the organisational meaning is given by the selection of themes and rhemes, the thematic progression and language complexity within the clause. The assessment procedures of quality description are divided into three phases: informativity, acceptability and intertextuality. The level of informativity is evaluated according to the shifts in the representational metafunction, the level of acceptability is evaluated according to the shifts in the interactional metafunction, and the level of intertextuality is evaluated according to the shifts in the organisational metafunctions and concerns the TT expectations and conventions in relation to museum TT types (Jiang, 2010). Appropriateness to museum TT types and readership is essential to translation quality assessments.

Deviances and similarities existing between STs and TTs are evaluated according to the lexicogrammatical systems of each language and generic comparison, and according to appropriateness to TT textual conventions connected with the audience’s expectations. As a case in point, *Enough about*

*You* is a performance that stimulates participation, human encounters, and interaction, which is also the general theme of the corpus which, all things considered, provides veritable narratives to encourage human relations. The descriptive target texts in the catalogue prove how the three ST meanings are realised in the TT ones as metafunctions that aim to fulfil specific purposes for a public who are familiar with the English language in an Italian setting.

Tables 3 and 4 investigate the interactional meaning (interpersonal in Halliday's terms) and witness what variants can be found in the TTs compared to the STs.

Table 3.

*Enough About You: Interactional/Interpersonal Metafunction (Part 1)*

Museum Communicative Frameworks	Source Language Text	Target Language Text
Interactional level 1	<p><i>Enough about You</i> è una performance collettiva nonché laboratorio d'analisi: il pubblico, <b>monitorato</b> e <b>controllato</b>, può osservare e sperimentare incontri «autentici» tra due estranei, in ugual modo <b>controllati</b> e <b>guidati</b> mediante una struttura sperimentale di audio-conversazione <b>creata</b> appositamente per la performance.</p>	<p><i>Enough about You</i> is a participatory performance that <b>attempts to create</b> a monitored lab where the audience, who is <b>monitored and controlled</b>, can observe and experience «authentic» encounters between two strangers, who <b>are also controlled and guided</b> through an experimental audio-conversation structure, which <b>is created</b> specifically for this piece.</p>

Table 4.

*Enough About You: Interactional/Interpersonal Metafunction (Part 2)*

Museum Communicative Frameworks	Source Language Text	Target Language Text
Interactional level 2	<p><i>Artista/i</i> Einat Amir realizza installazioni video e performance dal vivo. Il suo lavoro <b>è dominato</b> da un forte interesse per le dinamiche socio-politiche contemporanee.</p> <p><i>Organizzatore/i</i> Maria Teresa Setaro è curatrice e ricercatrice. Direttrice di TRIAD, è laureata in Arte Contemporanea e ha un forte interesse per le arti partecipative.</p> <p><i>Venue</i> <b>Si prega</b> di fare riferimento al sito web.</p>	<p><i>Artist(s)</i> Einat Amir works in video installation and live performance. Amir's work <b>is infused</b> by her strong interest in contemporary socio-political issues.</p> <p><i>Organiser(s)</i> Director of TRIAD, independent curator and researcher, Maria Teresa Setaro has an MA in Contemporary Arts and a specific interest in participatory arts.</p> <p><i>Venue</i> <b>Please refer</b> to the website.</p>

At the level of roles, the two texts, the ST and TT, share the same authorial perspectives, which are enhanced by the presence of statements (i.e., declarative passive sentences: *è dominato/is infused*). However, the TT, also due to the features of English syntactic constructions, presents aspects of readability and fluidity that render the text more accessible in terms of universal accessibility. In fact, thanks to syntactic devices and lexical reiterations, the TT is more cohesive and coherent than the ST. Connective textual elements contribute to the simplification of the TT and stress meaning-making processes that facilitate message-transfer mechanisms. Some examples of syntactic devices in the TT are the addition of passive structures and relative constructions (*monitorato e controllato* vs. *who is monitored and controlled*; *controllati e guidati* vs. *who are also controlled and guided*; *creata appositamente* vs. *which is created specifically for this piece*), processes of verbalisation that put emphasis on the action (*nonché laboratorio d'analisi* vs. *that attempts to create a monitored lab*), anaphoric references through the repetition of proper names and personal pronouns (*Il suo lavoro è dominato* vs. *Amir's work is infused*). Syntactic-grammatical devices make the relations between the participants in the event (and, therefore, in the clause) more explicit in the TT than in the ST, and also simplify the comprehension of the translated text in dialogue with the visual component in the catalogue.

At the level of generic structure, the organisational meaning (textual metafunction in Halliday's terms), as shown in Tables 5 and 6, is given by the selection of a specific thematic progression, which in English functions through the lexical cohesion given by the repetition of lexical units according to grammatical criteria. A case in point is what is referred to as anaphoric referencing (i.e., *Einat Amir/Einat Amir; Il suo lavoro* vs. *Einat Amir's work, Amir, her; un forte interesse* vs. *her strong interest*), accompanied by the economy principle, through which the English paragraph contains one clause vs. two clauses in Italian (*Director of TRIAD, independent curator and researcher, Maria Teresa Setaro has [...]* vs. *Maria Teresa Setaro è curatrice e ricercatrice. Direttrice di TRIAD [...]*). Besides, the English construction places more emphasis on the socio-cultural position of the participant as the Director of TRIAD (*Director of TRIAD* vs. *Maria Teresa Setaro*). This construction makes the educational and professional background as a general setting more accessible (since it occupies a thematic position) and shifts the reader's attention from the person as such to objective societal roles. Also, as regards the number of words, the one sentence structure in the TT satisfies the principle of economy, which is preferred in the discourse structure of museum panels. The prevalence of a linear thematic progression in English is also given by the repetition of the relative pronouns in the embedded clauses (*audience, who is monitored and controlled; two strangers, who are also controlled and guided; an experimental audio-conversation structure, which is created specifically for this piece*).

Table 5.

*Enough about You: Organisational/textual Metafunction (Part 1)*

Museum Communicative Frameworks	Source Language Text	Target Language Text
Organisational level. Generic structure: interaction between language and purpose.	<i>Enough about You</i> è una <b>performance</b> collettiva nonché laboratorio d'analisi: il pubblico, monitorato e <b>controllato</b> , può osservare e <b>sperimentare</b> incontri «autentici» tra due estranei, in ugual modo <b>controllati</b> e guidati mediante una struttura <b>sperimentale</b> di audio-conversazione creata appositamente per la <b>performance</b> .	<i>Enough about You</i> is a participatory performance that attempts to create a monitored lab where the <b>audience, who</b> is monitored and controlled, can observe and experience «authentic» encounters between <b>two strangers, who</b> are also controlled and guided through an experimental <b>audio-conversation structure, which</b> is created specifically for this piece.

Table 6.

*Enough about You: Interactional/Textual Metafunction (Part 2)*

Museum Communicative Frameworks	Source Language Text	Target Language Text
Organisational level.	<i>Artista/i</i>	<i>Artist(s)</i>
Generic structure: interaction between language and purpose.	<b>Einat Amir</b> realizza installazioni video e performance dal vivo. Il <b>suo</b> lavoro è dominato da un forte interesse per le dinamiche socio-politiche contemporanee.	<b>Einat Amir</b> works in video installation and live performance. <b>Amir's</b> work is infused by <b>her</b> strong interest in contemporary socio-political issues.
	<i>Organizzatore/i</i>	<i>Organiser(s)</i>
	<b>Maria Teresa Setaro</b> è curatrice e ricercatrice. <b>Direttrice</b> di TRIAD, è laureata in Arte Contemporanea e ha un forte interesse per le arti partecipative.	<b>Director</b> of TRIAD, independent curator and researcher, <b>Maria Teresa Setaro</b> has an MA in Contemporary Arts and a specific interest in participatory arts.
	<i>Venue</i>	<i>Venue</i>
	Si prega di fare riferimento al sito web.	Please refer to the website.

The Italian structure, which coheres differently compared to the English one from a grammatical point of view, contains only a limited number of lexical reiterations – not always belonging to the same part of speech – as key terms in the corpus (i.e., *performance*, *controllato*, *controllati*, *sperimentare*, *sperimentale*, *participatory*). On the contrary, nominal and adjectival reiterations in the forms of nouns, proper names, personal pronouns, adjectives, past participles with adjectival functions, complements, etc. are used as standard grammatical categories and lexical phrases in museum text catalogues in English.

At the level of the representational meaning (ideational metafunction in Halliday's terms), as shown in Tables 7 and 8, English verbalisation processes vs. Italian nominalisations, are the most striking differences in terms of syntactic and lexical choices between STs and TTs. The Verbal Group Complex (VGC), introduced by the third person present tense *attempts*, emphasises the possible outcome of the main process *to create* and substitutes the nominalised, static structure, *nonché laboratorio d'analisi*. The English version slightly differs from the original meaning (*nonché laboratorio d'analisi* vs. *that attempts to create a monitored lab*) with the purpose of making explicit the role

of the participatory performance as a monitored lab through the use of a verbal structure that activates the scope of the performance itself. In the TT, the choice contrasts the function of *nonché* (meaning “as well as”, “and”) in the Italian clause, where the adverb *nonché* adds further roles to *Enough about You*, which is seen as a participatory performance and monitored lab.

Table 7.

*Enough about You: Representational/Ideational Metafunction (Part 1)*

Museum Communicative Frameworks	Source Language Text	Target Language Text
Representational level: how objects are experienced and contextualised.	<i>Enough about You</i> è una performance collettiva <b>nonché laboratorio d’analisi</b> : il pubblico, monitorato e controllato, può <b>osservare e sperimentare</b> incontri «autentici» tra due estranei, <b>in ugual modo controllati e guidati</b> mediante una struttura sperimentale di audio-conversazione <b>creata</b> appositamente per la performance.	<i>Enough about You</i> <b>is</b> a participatory performance <b>that attempts to create a monitored lab</b> where the audience, <b>who is monitored and controlled</b> , can <b>observe and experience</b> «authentic» encounters between two strangers, who <b>are also controlled and guided</b> through an experimental audio-conversation structure, which <b>is created</b> specifically for this piece.

Table 8.

*Enough about You: Representational/Ideational Metafunction (Part 2)*

Museum Communicative Frameworks	Source Language Text	Target Language Text
Representational level: how objects are experienced and contextualised.	<i>Artista/i</i> Einat Amir <b>realizza</b> installazioni video e performance dal vivo. Il suo lavoro <b>è dominato</b> da un forte interesse per le dinamiche socio-politiche contemporanee. <i>Organizzatore/i</i> Maria Teresa Setaro <b>è</b> curatrice e ricercatrice. Direttrice di TRIAD, <b>è laureata</b> in Arte Contemporanea e <b>ha</b> un forte interesse per le arti partecipative. <i>Venue</i> Si prega di <b>fare riferimento</b> al sito web.	<i>Artist(s)</i> Einat Amir <b>works</b> in video installation and live performance. Amir's work <b>is</b> <b>infused</b> by her strong interest in contemporary socio- political issues. <i>Organiser(s)</i> Director of TRIAD, independent curator and researcher, Maria Teresa Setaro <b>has</b> an MA in Contemporary Arts and a specific interest in participatory arts. <i>Venue</i> Please <b>refer</b> to the website.

As far as the processes are concerned, both texts, STs and TTs, contain three main processes, namely, relational, material and mental processes, as shown in Table 9.

Table 9.

*Processes in Enough about You (2018)*

Processes	Italian	English
Relational	è (2); has	is; has (1 implicit)
Material	sperimentare, realizzare, dominare, fare riferimento	create; monitor; control (2); experience; guide; create; work; infuse; refer
Mental	osservare	observe

Material processes express aspects of experiences focusing upon doing or happening, where the actor is the key participant, relational processes are concerned with being, possessing,

or becoming. Therefore, if material processes are processes of doing or happening in the transitive or intransitive clause, thus, as Halliday and Matthiessen affirm (1997), a material clause decodes doings and happenings, including actions, activities, and events. In other words, the material process is an arrangement of a process and participants involved, who require some input of energy to occur, possibly undertaking a change and expressing energy flow.

The English version presents some deviances produced by the translator's intention to make ST meanings more explicit and accessible to English readers through the verbalisation of parts of the clause (i.e., *that attempts to create, who is monitored and controlled, are also controlled and guided, is created*), and through the use of material processes that give relevance to actions instead of abstract concepts. The TTs verbalise the Italian nominalisations in the initial part of the clauses (as already shown above) and, besides, contain more material processes than the STs, where, in contrast, words such as *monitorato, controllato, controllati, guidati, creata* have adjectival functions. In the English texts, words such as *create, monitored, controlled, experience, controlled, guided, created* have all a verbal function that is given by the use of "to be" with which the lexical verbs form passive structures. Besides, the number of relational processes (i.e., to be, to have) is higher in the STs than the TTs. The functions of the relational processes are not always identical (e.g., *Maria Teresa Setaro è curatrice e ricercatrice* vs. *Director of TRIAD, independent curator and researcher, Maria Teresa Setaro has an MA [ ...]*). In fact, the English construction, in the case in which the verb "to have" has been chosen instead of the verb "to be", presents the facts as if the position as a curator and researcher is the result of the degree in Contemporary Arts. The Italian text, on the contrary, presents two different clauses, apparently disconnected (as already shown above). There are no connectives that create a link between them. The first clause does not seem to be the result of the second one. In brief, in terms of accessibility, the English text is more accessible due to the modalities by means of which the syntax is organised (i.e., an initial subordinate nominal group followed by an independent main clause, where *has* functions as a relational possessive attribute process). As remarked above, relational processes are processes of being, relation and identification. The Italian text presents one relational intensive attributive process: (i.e., *è una performance collettiva*), one case of relational possessive identifying process (i.e., *M.T. Setaro è curatrice*), and one case of relational possessive attributive process (i.e., *ha un forte interesse*). This makes the Italian texts more relational and less material, that is, more based on identification mechanisms than doing and active features. Thus, on the representational level, the STs and TTs diverge, since meaning transfers put emphasis on different aspects of reality. This implies that the STs and TTs have different systems of communication – the Italian texts rely on a High Context Culture setting in opposition to the English texts that rely on a Low Context Culture framework. As a result, the English texts present a satisfactory level of accessibility in relation to what Systemic Functional Linguistics demonstrates.

## 5.2. Towards the Museum of Trust and Dialogue for the Mediterranean

In *Towards the Museum of Trust and Dialogue for the Mediterranean*, where our focus is on bilingual museum panels explicitly on migration issues, the investigation is conducted by means of the LSA approach, which makes it possible to evaluate the semantic texture of migration narratives, and how these narratives are made accessible in English through the maintenance of standards at the level of discourse structure, style and semantics. On the ideational metafunction level (i.e., the transitivity system in SFL), the six processes or verbs are categorised as material, verbal, mental, relational, behavioural, and existential. As already specified in the methodological section, the classification of verb types leads to the identification of lexical domains, which are defined by a superordinate term that can include the meaning of one or more other verbs, as shown in Table 10. The English museum panels contain approximately the same set of lexical domains (where each lexical domain is defined by a superordinate word referred to as the “nuclear” term).

Table 10.

*Lexical Domains and Superordinate Categorisation According to Faber and Mairal Usón’s LSA (1999)*

EXISTENCE	Be, Happen
CHANGE	Become
POSSESSION	Have
SPEECH	Say
EMOTION	Feel
ACTION	Do, Make
COGNITION	Know, Think
MOVEMENT	Move
PHYSICAL PERCEPTION	See, hear, taste, smell, touch
MANIPULATION	Use

The lexical semantic analysis is applied to five selected panels on migration, which significantly shed light on TTs’ cultural deviances from the STs. The selected panels have the following titles in English: (a) *The RAI and the Museum of Trust and Dialogue*; (b) *What Stays*; (c) *The Drawings of Shahrazad*; (d) *Towards the Museum of Trust and Dialogue for the Mediterranean Sea - Lampedusa*; (e) *Adal-Eritrean Refugee*. The panels that have been transcribed in Tables 11, 12, 13, 14 are those that contain the narratives b, c, d, and e. The transcription of the narrative in wall text panel (a) has been left out for its length. Nevertheless, all the five panels have been used for the qualitative analysis.

Table 11.

*Wall Text Panels at Towards the Museum of Trust and Dialogue for the Mediterranean*

(b) Quello che resta (SL)	Oggetti personali di 52 persone morte soffocate nella stiva di un barcone durante il viaggio nel Mediterraneo. Si tratta dello stesso episodio raccontato nel film “Fuocoammare” di Gianfranco Rosi – Rai Cinema. Grazie da Palermo, Squadra Mobile Palermo.
What Stays (TL)	Personal belongings of 52 people who died suffocated in the hold of a wooden barge during the journey in the Mediterranean. This is the same story told in the documentary film “Fuocoammare” (Fire at Sea) by Gianfranco Rosi – Rai Cinema. Thanks to DDA Palermo, Palermo Flying Squad.

Table 12.

*Wall Text Panels at Towards the Museum of Trust and Dialogue for the Mediterranean*

(c) I disegni di Shahrazad (SL)	Guerra, fuga, viaggi e muri d’Europa disegnati dalla bambina siriana incontrata ad Idomeni da Pierfrancesco Citriniti e Diego Bianchi in un reportage di Gazebo, Rai Tre.
The Drawings of Shahrazad (TL)	War, escape, travel and walls of Europe are drawn by the young Syrian kid that Pierfrancesco Citriniti and Diego Bianchi met at Idomeni camp during one of the Gazebo reportage. Rai Tre.

Table 13.

*Wall Text Panels at Towards the Museum of Trust and Dialogue for the Mediterranean*

(d) Verso il Museo della Fiducia e del Dialogo (SL)	Frontiera della frontiera, comunità di donne e uomini ospitali, Lampedusa si rafforza quale simbolo di accoglienza. La mostra, organizzata dal Comune di Lampedusa e di Linosa, promuove valori di pace e di responsabilità sociale che l’isola esprime. Le opere che costituiscono il corpo della prima esposizione, transito verso la realizzazione del Museo della Fiducia e del Dialogo per il Mediterraneo”, possono essere considerate quali strumenti per orientarsi nel “Mare delle radici comuni”.
Towards the Museum of Trust and Dialogue (TL)	The real border of Europe, Lampedusa, is the symbol itself of welcoming migrants. The exhibition, by Lampedusa and Linosa municipalities, promotes the value of peace and social responsibility which are typical of the island. The works on show can be considered as tools to find our bearings in “the sea of our common roots”.

Table 14.

*Wall Text Panels at Towards the Museum of Trust and Dialogue for the Mediterranean*

(e) Adal- rifugiato eritreo (SL)	Adal è un rifugiato eritreo, fratello di una delle vittime del naufragio di Lampedusa del 3 ottobre 2013. Con i suoi disegni Adal ha raccontato le torture inflitte a chi cerca di sottrarsi alla schiavitù del servizio militare a vita imposta in Eritrea. Adal è scappato attraverso il deserto e il mare verso l'Europa. Ha raggiunto Malta che lo ha rimandato indietro in Eritrea insieme a 250 ragazzi come lui, imprigionati per tradimento e torturati. Adal è sopravvissuto ed è riuscito a scappare per la seconda volta. Ora vive nel nord Europa. Quei disegni Adal li ha fatti per spiegare al mondo cosa succede nel suo paese: "Sono libero e vivo in un paese libero, posso parlare, adesso. E posso mostrare al mondo quello che succede". I disegni tracciati da Adal in una intervista con il TG2 sono diventati prova d'accusa, acquisiti dalla Commissione d'inchiesta per i Diritti Umani delle Nazioni Unite nella relazione che condanna il regime eritreo per crimini contro l'umanità.
Adal- Eritrean Refugee (TL)	Adal is an Eritrean refugee and brother of one of the victims of the Lampedusa shipwreck occurred on 3 October 2013. Through his drawing Adal told of tortures inflicted on those who try to escape from the bondage of a perpetual military service which is imposed in Eritrea. Adal ran away across desert and sea to Europe. He reached Malta from where he was sent back to Eritrea together with 250 young people like him and there, charged with treason, they were kept in detention and tortured. Adal survived and successfully escaped for the second time. Now he lives in Northern Europe. Adal's drawings were made to explain what is happening in his country: "I am free and live in a free country. I can talk now. I can show the world what is happening there." The images drawn by Adal interviewed by TG2 have become damning evidence. They have been acquired by the UN Commission of inquiry on Human Rights in the reports that condemns crimes against humanity committed by the regime.

The comparative analysis between the original texts and their English renderings demonstrates that both texts are dominated by and organised through a discursive structure that is ruled by material processes, followed by the relational type. STs and TTs have however substantial variations of processes in numeric terms. Table 15 contains the English process types and their occurrences in the five panels, Table 16 indicates the lexico-semantic domains and their occurrences in the five panels, and Table 17 provides the lists of both the Italian and English processes according to the LSA approach.

Table 15.

*English Process Types in Towards the Museum of Trust and Dialogue*

English verbs – SFL	
Material	Promote, die, separate, offer, unite (2), bring, carry (2), float, survive, meet, acquire, condemn, give, provide, rebuild, divide, lie, come (2), choose, pay a tribute, drown, accompany, pick up, occur, serve, restore, participate, welcome, escape (2), begin, paint, draw, run away, keep, torture, impose, show, swallow, combine, reach, send back, seek, charge, make, boil down, live (2), happen (2), grow.
Relational	Become (2), be (18)
Verbal	Explain, talk, tell (3), ask, recount
Mental	Consider, mean (2), touch, question

Table 16.

*English Lexico-Semantic Domains in Towards the Museum of Trust and Dialogue*

English verbs – Lexical domains	
EXISTENCE	Be (18), happen (2), lie
CHANGE	Become (2), grow, die
SPEECH	Explain, talk, tell (3), ask, recount
ACTION & MOVEMENT	Promote, separate, offer, unite (2), bring, carry (2), float, survive, meet, acquire, condemn, give, provide, rebuild, welcome, divide, come (2), choose, pay a tribute, drown, accompany, pick up, occur, serve, restore, participate, escape (2), begin, paint, draw, keep, run away, torture, impose, show, swallow, combine, reach, send back, seek, charge, make, boil down, live (2)
COGNITION	Consider, mean (2), question
PHYSICAL PERCEPTION	Touch

Table 17.

*English and Italian Processes Signalled Through Their Lexico-Semantic Domains*

English processes	Italian processes
<p>Separate (action and movement), unite (2) (action and movement), be (18) (existence), divide (action and movement), touch (physical perception), bring (action and movement), carry (2) (action and movement), float (action and movement), lie (existence), question (cognition), rebuild (action and movement), provide (action and movement), give (action and movement), welcome (action and movement), offer (action and movement), pay a tribute (action and movement), drown (action and movement), become (2) (change), choose (action and movement), come (2) (action and movement), mean (2) (cognition), accompany (action and movement), pick up (action and movement), ask (speech), recount (speech), serve (action and movement), restore (action and movement), participate (action and movement), begin (action and movement), tell (3) (speech), paint (action and movement), swallow (action and movement), combine (action and movement), seek (action and movement), boil down (action and movement), die (change), draw (action and movement), meet (action and movement), promote (action and movement), consider (cognition), occur (action and movement), escape (2) (action and movement), impose (action and movement), run away (action and movement), reach (action and movement), send back (action and movement), charge (action and movement), keep (action and movement), torture (action and movement), survive (action and movement), live (2) (action and movement), make (action and movement), explain (speech), happen (2) (existence), talk (speech), show (action and movement), acquire (action and movement), condemn (action and movement), grow (change)</p>	<p>Rafforzare (cognition), promuovere (action and movement), esprimere (speech), costituire (action and movement), considerare (cognition), orientarsi (cognition), trattarsi (cognition), essere (12) (existence), toccare (physical perception), raccontare (speech), sottrarsi (cognition), scappare (2) (action and movement), raggiungere (action and movement), rimandare (action and movement), sopravvivere (action and movement), vivere (action and movement), fare (action and movement), spiegare (speech), succedere (change), parlare (speech), mostrare (action and movement), diventare (2) (change), condannare (action and movement), rispondere (speech), offrire (3) (action and movement), partecipare (action and movement), raccogliere (action and movement), iniziare (2) (action and movement), separare (action and movement), unire (2) (action and movement), dividere (action and movement), intendere (cognition), crescere (change), trasportare (action and movement), galleggiare (action and movement), raccontare (speech), dipingere (action and movement), esistere (existence), interrogare (speech), ricostruire (action and movement), venire (2) (action and movement), cambiare (change), inghiottire (action and movement), limitarsi (cognition)</p>

According to Faber and Mairal Usón's classification, the conceptual areas activated through the use of material processes in the TTs, as shown in Tables 15 and 16, belong to the lexical domain identified as "Action and Movement". The English panels contain 49 verbs that belong to the Action-Movement lexical domain (also recognisable as material processes), 21 verbs that belong to the Existence lexical domain (also recognisable as relational processes), 4 verbs belonging to the Change lexical domain (also recognisable as material processes), 7 verbs belonging to the Speech lexical domain (also recognisable as verbal processes), 4 verbs belonging to the Cognition lexical domain (also recognisable as mental processes) and 1 verb belonging to the Physical Perception lexical domain (also recognisable as mental processes). The Italian texts (the lexico-semantic domains are reported in Table 17) have a reduced number of material processes and the lexical domain identified as "Action and Movement" consists of 29 verbs. Furthermore, what clearly emerges in the STs is a more frequent use of nominalisations than verbalisations, as well as of verbs used as past participles, adjectives and complements, which hide the direct message transmitted by the English structure composed of subject + verb phrase. Some examples follow. In panel (b): *Oggetti personali di 52 persone **morte soffocate** nella stiva di un barcone durante il viaggio nel Mediterraneo* vs. *Personal belongings of 52 people who **died suffocated** in the hold of a wooden barge during the journey in the Mediterranean*; in panel (e): [...] *alla schiavitù del servizio militare a vita **imposta** in Eritrea* vs. [...] *the bondage of perpetual military service **which is imposed** in Eritrea*; ***imprigionati per tradimento** e torturati* vs. *and there, charged with treason, **they were kept in detention and tortured***; in panel (a): *L'ascolto e la ricerca, il diretto avvicinamento al luogo fisico e simbolico, dove l'incontro è possibile* vs. ***It is** a way of listening and of searching, a way of drawing close to the physical and symbolic place where encounter is possible*; ***alla ricerca di** un racconto* vs. ***to seek** a narrative*; in panel (c): *bambina siriana **incontrata** ad Idomeni da Piefrancesco Citriniti and Diego Bianchi* vs. *the young Syrian kid that Piefrancesco Citriniti and Diego Bianchi **met** at Idomeni camp*).

In relation to target responses, verbal structures are generally preferred in this type of narratives in English, and the verb is generally preceded by a relative pronoun (i.e., *who died suffocated* vs. *persone morte soffocate*). Nevertheless, although Italian narratives of migration, marginalisation and minorities are constructed with fewer processes or verbs compared to the English ones, material processes also have the highest frequency in comparison to the other process types in the Italian narratives. In some cases, ST lexically dense nominal constructions are omitted in English either because they may be irrelevant to providing access to meanings (i.e., *comunità di donne e uomini ospitali*) or because they may be confusing due to the reiterations of the same Italian words within the same noun phrase (i.e., *La frontiera della frontiera* vs. *The real border of Europe*). For instance, the target nominal phrase *The real border of Europe* demonstrates how accessibility through interlingual translation can develop further cognitive processes, such as that of explicitly identifying Lampedusa as *the real border*, as the door to Europe, which reminds the spectator of the real door built by Mario Paladino on the coast of Lampedusa as a physical symbol of access to the island and the new world for the migrants. Further on, the English phrasing puts

emphasis on the migrants themselves, who are introduced through an indirect verbal structure which contrasts with the Italian construction (*Lampedusa si rafforza quale simbolo di accoglienza* vs. [...] *Lampedusa, is itself the symbol of welcoming migrants*).

Nominal lexical additions are also present in English in order to strengthen meanings that can be obscure to readers. For example, in the ST noun phrase *nella stiva di un barcone*, which is transformed into the TT noun phrase *in the hold of a wooden barge*, the addition of the adjectival term *wooden* expands the semantic content, which, in its turn, sheds light on the material conditions in which the migrants' journey takes place. The relational process (belonging to the lexical domain of Existence) in the English clause *This is the same story told in [...]* substitutes for a mental process belonging to the lexical domain of Cognition, which appears in the Italian clause *Si tratta dello stesso episodio*. In the English clause, the relational process does not involve a relation between entities, where the carrier has got some qualities of the attribute, instead, a relation is established between entities in terms of identification (a relationship of identity), where the identified *this* is the identity of the identifier *the story*. This clause is very significant at the level of intertextuality, and relevant in terms of identification with what is narrated in the panel and with what the Italian filmmaker Francesco Rosi narrated in his documentary. The significant ST intertextual reference to Rosi's documentary *Fuocammare* is in fact lexically reinforced in English through the translation shift from a mental process in Italian to a relational identifying process in English, and also by the addition of the English title of the documentary, *Fire at Sea*, which speakers of other languages may be familiar with, since the film was also screened with English subtitles and entitled *Fire at Sea*.

### 5.3. eMMMMe – Porto M – Lampedusa

In the case of the *Porto M* multilingual multimedia guide, subtitling norms are not respected and subtitles function as spaces of re-narration of SL speech. Since the content of the video is not only expository of the anti-museum exhibits, but is imbued with political meanings, the subtitling activity is based upon the transfer of SL messages according to what is considered necessary or useful to learn about for a non-Italian audience. The TL subtitles are often manipulated in terms of linguistic constructions and lexical choices. Some words or phrases have been either omitted or reconstructed. The subtitles have been transformed in terms of technical and linguistic dimension into autonomous depositories of counter information on screen. Therefore, the technical dimension (i.e., the spatial and temporal considerations such as the number of words and lines in one subtitle, synchronization, etc.) and linguistic dimension (i.e., the segmentation of sentences, semantically self-contained subtitles, the respect of syntax in line breaks) are not arranged according to the norms of standard subtitling, but are the result of translation solutions, principally aiming at giving voice to migrant narratives that counter argue mainstream news reports.

A qualitative analysis based on the methods of SFL and LSA has been applied to the subtitles that scroll in the first 4.25 minutes (out of 11 minutes in total) in the multilingual multimedia guide for a general adult English-speaking public. The study is limited to the first part of the video, since it is the part that puts emphasis on the experiences of the migrants and gives indirect voice to their journeys. What is demonstrated is that materiality is the dominant lexical semantic area in both the Italian and English narratives. The material processes (in Italian 27, in English 30) and the lexical semantic domain of “Action and Movement” activate conceptual areas that stress the role of material objects and visual images as providing access to systems of exchange, and to the stories of marginalised groups, by privileging language and text as the essential ground for the mediation of experience and knowledge communication. The meanings transferred through the choice of processes and the activation of specific lexical categories bring social, cultural and material topics into meaningful relations and permit the audience to establish comparisons and recognitions. In this sense the English subtitling uploaded for the website of *Port M* can be viewed as an activist space of translation, a space where translation becomes interpretation, transformation, displacement and agency – all translation forms meant to provoke action and intervention and to produce a particular effect and result in terms of reversal of perspectives. The ST speaker/maker/producer becomes the TT translator/curator/circulator, who transmits TT viewers/users/consumers non-hegemonic narratives from a material and physical perspective, which strengthens the idea of migrants as human beings who can potentially subvert conditions of power. The “material” narration of migrant experiences (i.e., the journey itself and the quantity and quality of everyday objects that each migrant brings from his/her country) puts them in a state of activism, fight and hope. Ontological narratives become accessible through the subtitled multilingual multimedia guide which allows viewers to open up their own perspectives. Accessibility is thus conceived as potentially of help in challenging the established political and economic systems in order to affect the whole system and push for change.

Tables 18 and 19 provide the transcription of SL speech and TL subtitles according to the following criteria: the verb groups in bold indicate material processes, the words and phrases in italics signal Italian nominalisations vs. English verbalisations, the underscored words and phrases signal omissions in English translations, those both underscored and in Italics indicate English omissions and verbalisations, and those both underscored and in bold signal English additions.

Table 18.

*Analytical Transcription of the Oral Speech and Subtitles in the Porto M Multilingual Multimedia Guide (Part 1)*

Italian transcript – <i>Porto M</i>	English subtitles – <i>Porto M</i>
Questo è Porto M lo <i>spazio espositivo</i> con gli oggetti dei migranti	This is Porto M, <i>the space where the objects of the migrants [...] are <b>exhibited</b></i>
che il Collettivo Askavusa ha <b>raccolto</b> negli anni.	that the Askavusa organization <b>collected</b> over the years.
Gli oggetti sono stati <b>raccolti</b> nelle varie <u>discariche</u> dell'isola.	All the objects have been <b>collected</b> from the boats cemetery.
Le imbarcazioni sono sempre state <b>trattate</b> come spazzatura.	Those objects are <b>treated</b> like rubbish,
Ci sono oggetti di diverso genere – del cibo, farmaci, cosmetici.	There are different kind of objects: kitchen-stuff, drugs and cosmetics.
<i>L'essenziale per affrontare un viaggio.</i>	The essential objects one <i>takes</i> for a journey.
Abbiamo <b>raccolto</b> migliaia e migliaia di oggetti che inizialmente <b>abbiamo conservato</b> nelle nostre case,	We <b>collected</b> thousands of objects. At the very beginnings we <b>kept</b> them inside our houses.
non c'era un'idea iniziale su cosa si voleva <b>fare</b> effettivamente con questi oggetti.	as we had no idea about what <b>to do</b> with all these items.
Come si può vedere gli oggetti <b>sono</b> semplicemente <b>esposti</b> .	As you can see the objects are simply <b>exposed</b> .
Non era quello il nostro intento, di <b>chiudere</b> gli oggetti come <b>avviene</b> nella forma museale,	We didn't have the intent of keeping them like you would <b>do</b> in a museum.
quindi <b>datandoli</b> , o <b>descrivendoli</b> o <b>chiudendoli</b> appunto in delle teghe.	We don't <b>keep</b> them inside showcase
	and there's no description nor dates relative to the objects.
Questi che vedete sono gli ultimi che <b>provengono</b> dai cimiteri delle barche,	Those objects are the last ones from the old boats cemetery.

Table 19.

*Analytical Transcription of the Oral Speech and Subtitles in the Porto M Multilingual Multimedia Guide (Part 2)*

Italian transcript – <i>Porto M</i>	English subtitles – <i>Porto M</i>
[...] a <u>gennaio</u> <b>sono stati distrutti</b> , e <b>portati</b> via come spazzatura.	All the boats <b>were demolished</b>
	and <b>taken</b> away from the island like rubbish.
Chi <b>arriva</b> sulle nostre coste, <b>fa</b> anche lo stesso <u>percorso</u> degli oggetti.	It is almost the same as what <b>happens</b> to those migrants that <b>arrive</b> here,
<u>Usati, sfruttati come profitto, no. Quindi gli oggetti nelle discariche</u> , i migranti nei vari centri.	<i>They become a source of profit</i> for those managing migrants' centres.
<u>Ancora una volta sfruttati e usati come profitto perché i barconi e gli oggetti che sono arrivati sono usati</u>	So the boats and the objects <i>are commodified</i>
come profitti per chi <b>ha preso</b> <u>milioni di appalti</u> per farli diventare spazzatura.	to <b>benefit</b> those companies that are in charge of demolishing them.
Lo stesso <u>percorso</u> che <b>fanno</b> anche i migranti,	The same <b>happens</b> to migrants
una volta <u>sfruttati</u> all'interno dei centri,	as <i>they are exploited</i> in the centres <b>to be abandoned</b> .
nei casi peggiori, <u>rimandati</u> nei propri paesi,	The worst that can <b>happen</b> to them is that <i>they are sent back</i> to their
o, nei casi migliori, <u>lasciati abbandonati</u> per strada, <u>nelle campagne</u> , senza alcun diritto.	countries. The "best" that can <b>happen</b> to them is that <i>they are abandoned</i> in the streets without any rights.

The cases of Italian nominalisations vs. English verbalisations include the following phrases: *spazio espositivo* vs. *are exhibited*; *l'essenziale per affrontare il viaggio* vs. *one takes on a journey*, *Usati, sfruttati come profitto, no* vs. *They become a source of profit*; *una volta sfruttati all'interno dei centri* vs. *as they are exploited in the centres*; *rimandati nei propri paesi* vs. *they are sent back to their countries*; *lasciati abbandonati per strada, nelle campagne, senza alcun diritto* vs. *they are abandoned in the streets without any rights*; *nei casi peggiori* vs. *The worst that can happen*; *nei casi migliori* vs. *The "best" that can happen*. Omissions or lexical variations in English have often taken place due to redundancy, impenetrability and inconsistency, or due to the fact that the translator may have evaluated certain terms as useless as far as the accessibility of niche contents is concerned. In some cases, the subtitler may have thought that expressions such as *Askavusa in lampedusano, nelle varie discariche* vs. *boats cemetery*; *milioni di appalti, a gennaio, nelle campagne* may be confusing and unnecessary, adding no further meanings to the core message to be conveyed in English. The concept of *discarica* ("landfill" in English), for instance, is not literally rendered in English. The metaphorical nominal expression, *boat cemetery*, also popular in Italian, has been chosen since it is a noun phrase the English audience may be familiar with. In fact, it has frequently appeared in English newspapers such as *The Guardian*, and in the Internet, and it is also commonly selected as a nominal phrase in British studies and artistic projects, such as those led by Maya Ramsay (*Countless*, 2016–2017) and Lucy Wood (*Boat Fragments*, 2011, and *TO6411*, 2013). Passive constructions have also been commonly used and appear to be frequently selected in these types of narratives, both in Italian and English, together with informal expressions, such as markers of explicitness and referencing systems that directly introduce personal pronouns and reduce the distance between writers and readers (i.e., *come avviene nella forma museale* vs. **you** *would do in a museum*; *quindi datandoli, o descrivendoli o chiudendoli appunto in delle teghe* vs. **We** *don't keep them inside showcase, and there's no description nor dates relative to the objects*). In search of clarity, the English subtitles move from impersonal general information to explicit formulations that give the viewer access to solutions, such as in the case of what procedures are adopted in that type of museum and what the Askavusa collective actually refuses to do (i.e., *We don't keep them inside showcase*). The referencing system in English also points out important elements in the sentences and strengthens the access to information, such as in the following cases that are present in two different subtitles: (i.e., **Those objects are the last ones from the old boats cemetery.**/**All the boats were demolished**). In these sample cases, the nominal groups a) *Those objects*, b) *the last ones*; c) *boats*, and d) *All the boats*, are embedded within a system of anaphoric references which strengthens the cohesion between the words and phrases *objects*, *ones*, *boats* and *All the boats*. The issue concerning the violation of human rights is what the English subtitler puts emphasis on. In fact, if, on the one hand, expressions such as *discariche* or *milioni di appalti* are omitted, thus, deliberately leaving out important questions about transparency and political corruption, on the other hand, emphasis is put on the notion of human rights through meaningful lexical and grammatical additions (i.e., the passive verbal constructions *to be abandoned*) that contribute to shedding light on the isolation and abandonment of the migrants left in the middle of nowhere with no rights at all.

## 6. Conclusions

Results show that marginalised narratives can be accessible through the intervention of English as the dominant language within the context of the visual arts, which act as instruments of niche knowledge dissemination. It has emerged that accessibility works as a form of translation and vice versa, and that the arts themselves are devices of accessibility. Museum narratives of marginalisation, migration, and minorities in their English renderings seem to respect and follow specific criteria that chiefly aim to satisfy the principle of directness vs. indirectness for clarity's sake and through the use of verb phrases rather than nominal ones. Pivotal to this objective is a number of linguistic norms that are traceable when scrutinising these artistic narratives from the perspective of translation practices, where the observed linguistic features can be regarded as the beginning of a local grammar adopted for interlingual translation and subtitling in museum contexts of marginalisation, migration, and minorities. The target audience's familiarity with certain linguistic and syntactic structures has influenced the translator's choices in relation to lexical choices and syntactic constructions used in the TTs under scrutiny. In fact, the spectator of the (audio)visual narratives taken into account has been identified as a heterogeneous adult public – not necessarily, and rarely, a native English speaker, but certainly a viewer and listener who uses English as a *lingua franca*. The identification of a type of local grammar, which, in this particular context, is the choice of a set of words employed in specialist domains (i.e., marginalisation, migration, minorities) for the construction and translation of text types, is structured around the conceptual activations of verbs. Each verb in the lexicon activates a determined context and sequence of events with definite semantic participants. This implies that each conceptual category involves a precise meaning area, whose activation depends on the selection of words belonging to the same lexical domain (Jiménez Hurtado & Soler Gallego, 2015).

It can be maintained that among the strategies involved in the process of translating/subtitling aesthetic narratives of marginalisation are lexical omissions and additions, passive constructions that state facts and events objectively, active sentences (subject + verb + object structures) in opposition to impersonal clauses, directness vs. indirectness strategies, and verbalisation instead of nominalisation processes. The preference for verbs instead of nouns, which is the core of these narratives, is strictly connected with the urgency to place them within a dynamic and active dimension. This helps disseminate representations of migrants' experiences of material facts, events and circumstances relating to their personal lives in order to deconstruct mass-media narratives and officially sanctioned news reports that depict these people as dangerous hordes.

The different levels of analysis have put emphasis, first of all, on the identification of the main processes within the SFL framework of Transitivity by means of which light has been shed on the translator's selected verbs (and their occurrences) as the principal semantic categories, which are meant to describe events, experiences and facts. Secondly, results have shown that the most frequent conceptual area activated by the lexico-semantic analysis is the "Action and Movement" domain, which involves the material verbal dimension (especially in *Towards*

*the Museum of Trust and Dialogue* and *Porto M*). The adoption of verb-based phrases rather than noun-based phrases has appeared to be fundamental and, in particular, the dominant presence of material processes (in the three subcorpora in English and Italian), which describe what the subject of the sentence is doing, or is expected to do, has carried out a great deal of information that serves to give a sense of completeness to the sentence. The LSA approach has led to the identification and specification of a local text grammar (i.e., a specific type for marginalised narratives), which involves the functional description of a set of lexical patterns that represent a function within the context of a certain text type. Such grammar has provided sets of recurrent lexical patterns, syntactically and semantically unvaried, which also share the same communicative functions, and have described small items looked at as sublanguages, which have transmitted specific contents and made use of recurrent linguistic patterns related to specific speech actions.

Although deviances between the two language and culture systems are present, TQA based on SFL and LSA methods has highlighted the general predominant presence of material processes and “Action and Movement” lexical domains in both STs and TTs. However, the target texts have been consistently characterised by a higher number of material processes compared to the Italian ones. Access to narratives of migration and marginalisation as counter information to conventional news media has taken place through interlingual translation and subtitling procedures, which have contributed to developing TTs aiming to adequately and successfully transmit niche knowledge across channels of international diffusion.

New views on accessibility as a universalist concept for the respect of human rights in contemporary societies can potentially improve the quality of life, social cohesion and inclusion of minorities, develop competences in different languages, and encourage the creation of a more equal society.

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